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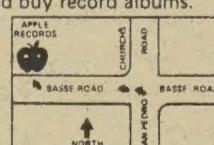


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ROCK'N'ROLL

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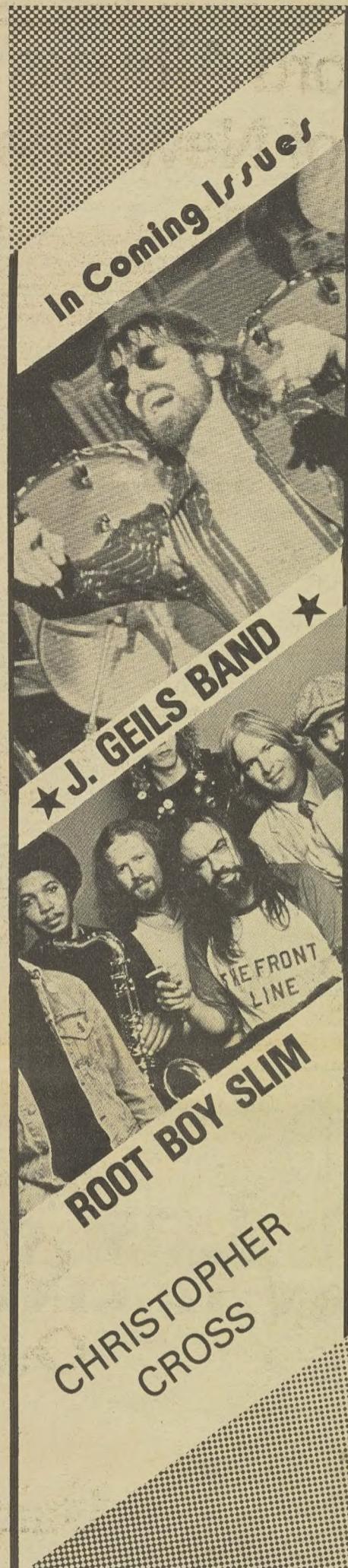
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FAN MAIL

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Why isn't J. Geils coming to S.A.? They really gave a good show the last time they were here. Do we always have to drive to Austin to see a good concert? Not that we don't get any good concerts here, but why does Austin get the better ones like Pat Metheny, The Cars, Tom Petty, Van Morrison and others? We think it's because of lack of air play. Radio stations here are finally getting their shit together. We've recently started hearing some different stuff. But they're still playing too much of the Scorpions, Led Zep, Rush and others. These bands don't need anymore air play. They're already well-established. How about giving

some other guys a chance at it? They could give some support to local bands. They don't have to play them every day, but could take some time to hear what's going on out there.

After all these guys are trying to reach their goals and maybe could make it with a little help. Anyway who wants to hear the Scorpions 10 times a day? The reason we have those throbbing rock'n'rollers playing here is because the music is being played constantly on the radio. For example, picking Ted Nugent over Springsteen for best male artist in your Readers' Poll. Surely you don't agree with that! This is just because of lack of air play. We know you think we should write to the radio stations but they'll just throw it away. By writing to you we have a chance to spread the word. KMPC/MISS is telling us we're Rock City when they don't even play real rock'n'roll. They don't have any imagination. We know they got that "Battle of the Bands" from a Houston station. We're not trying to put them down, but trying to give suggestions. We're glad to see you responding to your readers. If only radio stations would do the same.

—Faithful Young Followers
of Rock'N'Roll/S.A.

(As for bringing a different type of rock'n'rollers to S.A. call Stone City's concert line and suggest a few things. Do the same the JAM. Our Readers' Poll re-

flected what San Antonio liked as their choice. Our staff, of course, had a very different opinion and it was expressed. As for IORNR responding to readers, we try to please everyone because we know that there's a lot of various styles of music that people get into. — Ed.)

I would like to know how to get a photographer's pass to take pictures at the concerts which say "No cameras except small instamatics". I really enjoy taking pictures for a hobby — not to sell. I recently bought a 35mm camera and a telephoto lens for it but all the tickets say no cameras. I'd really appreciate it if you could explain this matter to me better.

Jim Rodriguez/S.A.

(We've had lots of letters asking about the "No cameras" policy written on concert tickets. Many bands have this written into their contract. When a promoter puts on a show he has to comply with the bands' request. So many people have 35mm cameras now that anyone could sell pictures. This has made it difficult for the fan who just wants a few shots of his favorite band. We at IORNR and even the Light and Express and News have problems taking pictures for stories. The best thing to do is to leave your camera at home so you won't have to make an extra trip back to your car.)

—Robbin Cresswell/Chief Photographer

The following is a letter to the wise-guy who wrote all that crap about Springsteen in your last letter column.

Who the hell do you think you are, putting down IORNR like that? Maybe it's you that doesn't know anything about music. For your info, who the hell made Springsteen "The Boss"? I think there's only one boss, the late Jimi Hendrix. For all I care Springsteen can go jump in the lake and you "the faithful follower" can go and jump with him. And if you like him that much go to England and live with him!

—Joe Ochoa/S.A.

(Sorry, Joe, but Bruce Springsteen doesn't live in England. He's as American as a '49 Ford. — Ed.)

Why do you guys want to put down a great Texas group like ZZ Top, just because they didn't give you an interview? With a story like the one you ran they shouldn't have even been on the cover. You guys are just cry babies.

—Angel Loper/S.A.

(If you read the article at all, or if you'll carefully re-read it, you'll find that we did not denigrate ZZ Top. The story was run in order to show our readers that we're not Rolling Stone and that we don't always get a story because of the incidents that occurred at that particular concert. We did try to get the interview and I felt the story deserved to be on the cover. — Ed.)

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Bo In S.A.



That famed rock'n'roller Bo Diddley was in Alamo town at the Convention Center February 1 headlining a national custom car show which also featured the 50's doo-wop group the Coasters (famous for such hits as "Youngblood", "Yakety-Yak" and "Poison Ivy") and Freddie ("Palisades Park") Cannon.

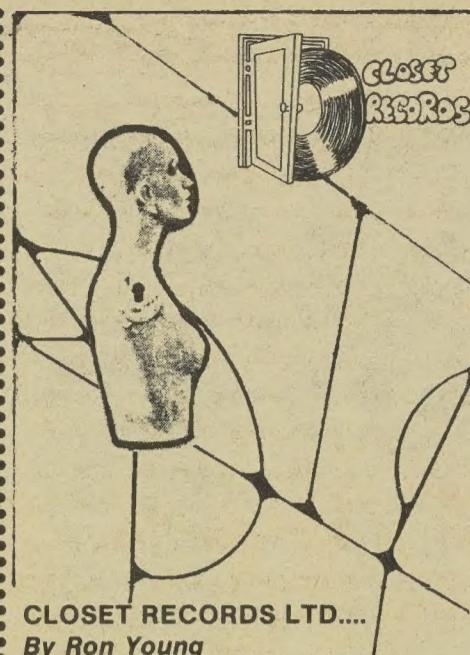
Bo Diddley's signature is the shave-and-a-haircut beat played on his tremoloed electric custom-made guitars. His first hit was "Bo Diddley" b/w "I'm A Man" in 1955. He and fellow legend Chuck Berry both recorded for Chicago's Checker label in the 1950's. And although Bo's

characteristic rhythm is part of the blue print of rock'n'roll he never enjoyed as much success as Berry. A few of his songs are considered classics however, such as, "I'm A Man" — covered by the Yardbirds and Muddy Waters among others, "Ride On Josepine" and "Who Do You Love" — recorded by too many bands to mention.

The "Bo Diddley beat" and influence is still pervasive today. You can hear it echoed in Buddy Holly's "Not Fade Away" covered by the Stones, in the Who's "Magic Bus" and Bruce Springsteen's "She's The One".

Bo Diddley, who's real name is E. McDaniel, is also a master of the guitar and a sound technician who probably inspired Jimi Hendrix to experiment with sounds.

Clyde Kimsey and I asked Bo a few questions after his performance. He said he's been away from recording because he'd been screwed around by the three labels he'd recorded with in the past. He'd also seen hardly any royalties, which is a shame. He did say though that he'd made a lot of new fans when he was asked to tour with the new wave group the Clash last year. By the way the crowd of young and old responded to his show Bo had obviously made some new and old fans in San Antonio very happy too.



CLOSET RECORDS LTD....
By Ron Young

Closet Records, (originally formed by Mark Champion and Gary Davenport) is an alliance of various artists from around the local area. The young independent label represents those who would not normally be reckoned with. It is not a corporation in the sense of other companies and there is no president or other officials, explains Davenport. "Closet Records is trying to bring life into San Antonio's music scene and to release the unchallenged grip that hard rock seems to have in the area," Davenport goes on. He and Champion feel that S.A. is the perfect environment for something of this nature to grow. Austin

already has an established musical identity and this city needs one desperately.

Below is a list of artists who will be releasing music on the Closet Records label and its subsidiaries. The first release was Mannequin's first EP which was reviewed last issue.

1. Mannequin — "Return To Cinder" Second (EP) Mark Champion producing. Release date February.
2. Mark Champion & Brian Fusion — (EP) Release date set for April.
3. Frank Garcia — Original member of Mannequin — solo effort due in April or May.
4. Gary Davenport — Solo effort due in May.
5. Mike Campbell & Dan Tellez — (EP) Due in June.
6. Mark Champion — Solo effort (EP) due in May or June.
7. Once — Robert and Russell Giffen. Due in June or July (EP).
8. Project Cancel — Champion/Davenport LP due in Sept.
9. Mannequin — LP due for release in Nov.
10. Brian Pogue — Electronic music due for release in Sept./Oct. (EP).
11. George Gaytan — Classical work for guitar and viola. Tentative.
12. The Dominoes — Local Rockabilly (45). Tentative. RNR

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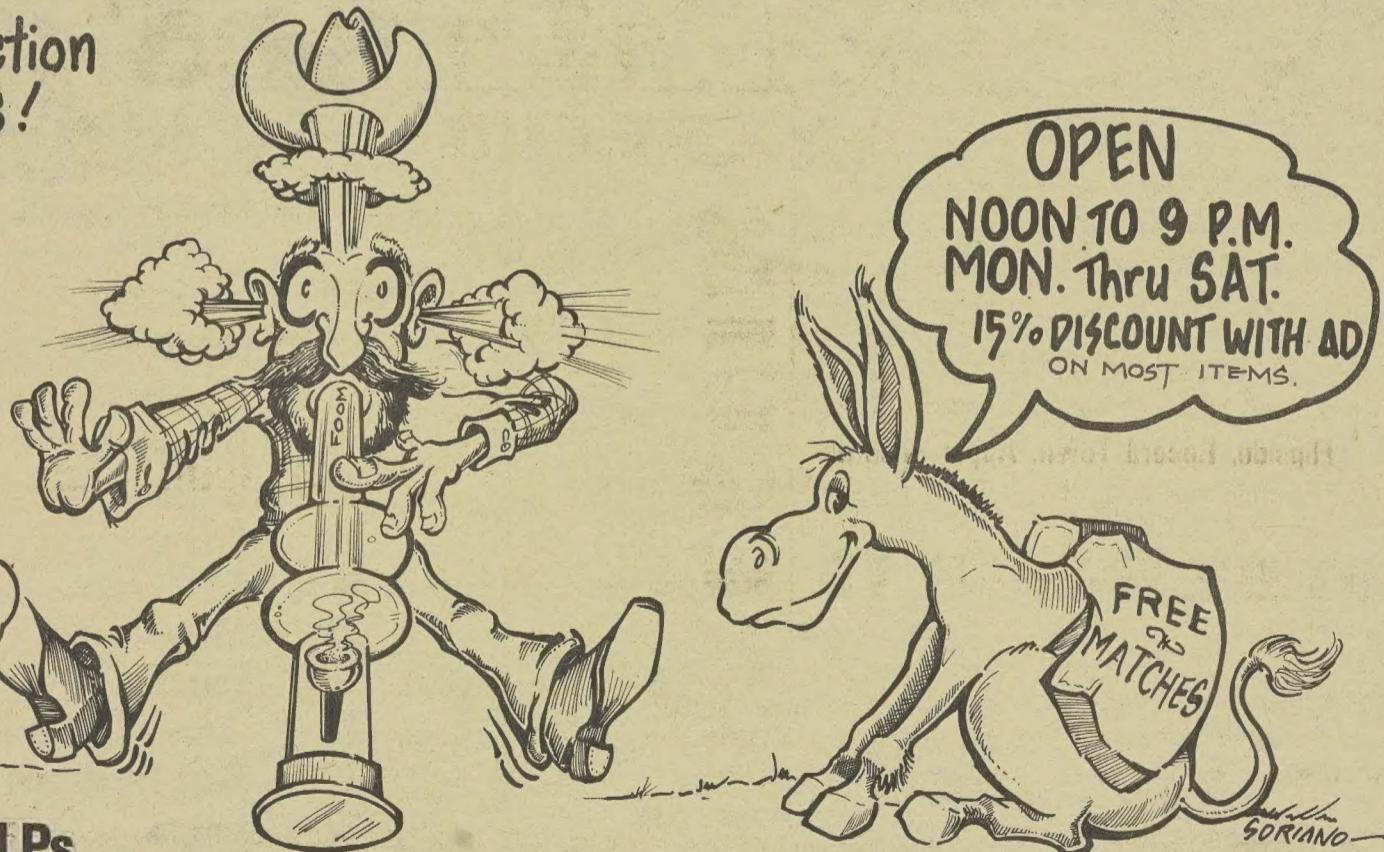


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Double Trouble



By Clyde Kimsay

by Doak Short

The blues is more than just three chords backed with a shuffle. It's broken-down vans, cheap motels, bar tabs, staying up until dawn, and sleeping until the sun wanes. The blues is coping a feeling off scratchy old 45's, screaming crowds, empty bars, and long lonely nights. It's bad coffee, cheap booze, and choking cigarette smoke. But more than that the blues is playing what feels right and never giving up.

Stevie Vaughn is a blues man. Beginning guitar at age 7, he struggled in the shadow of his older brother, Jimmie, until he exploded onto the Austin blues scene with Paul Ray and the Cobras. Almost immediately screaming crowds gathered at such dives and taverns as the One Knight and the Lamplighter. Working in tandem with guitarist Denny Freeman, Stevie, Paul Ray, and the rest of the Cobras became almost an institution with the Cobra Club Tuesdays at Soap Creek. After the band won the **Austin Sun's** Band of the Year honors two years straight Stevie felt the urge to strike out on his own, joining with Lou Ann Barton and W.C. Clark to form Triple Threat. The band toured Texas extensively garnering such praise as "Reckless Innovation" from the **Texas Monthly** and other publications. Alas, the best laid plans . . . Triple Threat broke into several pieces. Calling in an old friend of Lou Ann's, bass player Jackie Newhouse from Ft. Worth, Stevie began to rebuild. Long, lean summer months were spent in a search for a permanent drummer. With the defection of Chris Layton from Greasy Wheels the band was complete. Sunday nights at the Rome Inn, long a Stevie Vaughn staple, once again rocked with Stevie's dynamite brand of blues.

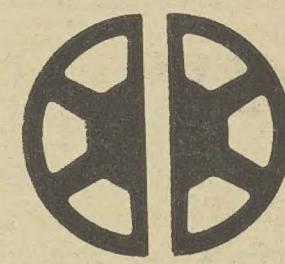
Tours to the left and right coast now have Stevie standing on the

edge of a long overdue recording contract. Since any deal is pending he is understandably vague on who will get the band but he is more determined than ever. "I'm talking to three labels and two freelancers to do it right," he stated recently, "but I'm not going to beat my head against the wall until I get what I want." You can bank on it, too.

Recording may be a big step up for Stevie but performing is his life's blood. In the last decade he has hardly missed a night. Rushing from town to town, playing four hours a night with little or no stage patter — just hard driving R&B. From the rollicking "Collin's Shuffle" to the nightmarish "Tin Pan Alley" Stevie's knowledge and originality shines through in every number. Jackie and Chris work together with the spit and polish only hard work and countless gigs can accomplish.

Since the departure of Lou Ann Barton (she's now with Room Full of Blues) Double Trouble is now a three-piece band. Jackie, commenting on a recent magazine article focusing on the band and the limitations of a three-piece said, "Yeah, there's limitations but there is a freedom, too. You don't have instruments walking all over each other." It's freedom few guitarists can handle. Stevie can.

At a recent gig at Skip Willy's Double Trouble showed the poise and vitality that has made them the successful touring band they are. By mixing the spacey heroics of "Going South" with the rolling blues of "Closer and Closer, Baby" to a crowd obviously unfamiliar with the band or their music they had people up and dancing by the end of the night. Although they have only played San Antonio once, they are excited about coming back. As Stevie said, "I've been at this for seventeen years, I'm ready." You can be sure he won't give up. RNR



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Derringer Unloaded

by Ron Young



(photo by Robbin Cresswell)

"Rock'n'roll hootchie coo/ Lordy Mama light my fuse / rock'n'roll hootchie coo/ Get on out and spread the news!"

Rick Derringer was in Austin last month at the **Armadillo World HQ** and despite a lapse in his career over the past few years he had the frenzied Dillo crowd under his spell. And as usual left them dancing.

What is to follow is a brief biography of a rock'n'roll doctor who's given a shot in the arm to many a career along the way. Most recently Derringer's own career has been under anesthesia but with the help of Todd Rundgren who produced his new album **Guitars and Women**, Rick's finally coming around.

By the time Derringer was 18, he had been the leader of the **McCoys** for almost three years. The group members, as they were known then, were: Rick Zehringer (guitar/vocal), Randy Zehringer (drums), Randy Jo Hobbs (bass) and Robert Peterson (keyboards). After the **McCoys** had played the Dayton, Ohio area long enough to be established as the band in town, they made their first important trip to New York with Bert Berns of **Bang Records**, who wrote "Hang On Sloopy". That song became the **McCoys** first hit; within a month of its release in the summer of '65 it was number one across the country. The band returned to the midwest, recorded two LPs for **Mercury** (**Infinite McCoys** — 1968 and **Human Ball** — 1969) and were spirited back to New York where they effectively made the transition from the late sixties psychedelic era to a more streamlined, seventies rock band.

By 1970, Rick's band had joined Johnny Winter to form **Johnny Winter And**. Their first LP, for **Columbia**, was released in October, 1970, produced by Derringer and contained his theme song "Rock'n'Roll Hootchie Coo". That group of outstanding players boasted two fine front men in the Texas blues master Winter and emerging guitarist Derringer. **Live**, released in '71 captured them at their height. Again produced by Rick, it became Johnny Winter's first gold album.

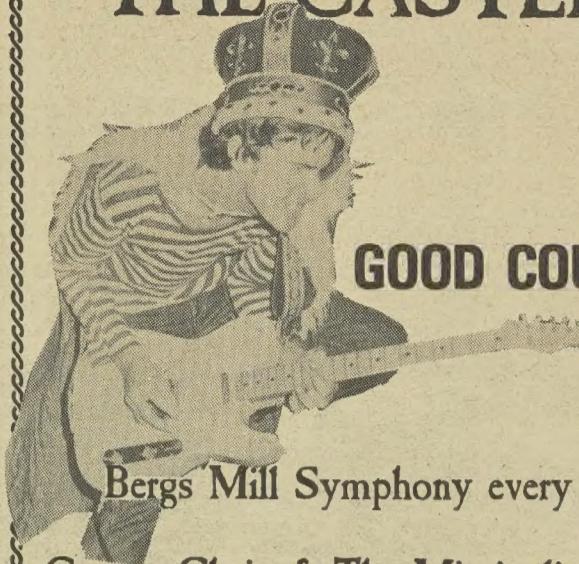
Later that year Rick joined Edgar Winter's **White Trash** and produced their first LP, **Edgar Winter's White Trash**. He toured with the band throughout the year when they recorded **Roadwork** (the 1972 live LP and the earliest Edgar Winter LP to be certified gold) and closed the year producing **They Only Come Out At Night**. That album, featuring the newly-reformed Winter group with Dan Hartman, went on to sell more than two million copies, and had monster hits on it, "Frankenstein" and "Free Ride".

For the next few years Derringer kept on going. In all he's produced nearly a dozen albums. His first solo LP, co-produced with Bill Szymczyk **All American Boy** is perhaps his best to date. By 1976, Rick had formed his band **Derringer** and recorded **Derringer and Sweet Evil** before producing his still in-demand **Live** LP. Last year **If I Weren't So Romantic, I'd Shoot You**, his fourth LP came out. It was produced by Mike Chapman who's had great success with **Blondie**, **Pat Benatar** and **Suzi Quatro** to name a few, but who wouldn't make Rick click.

Derringer's new LP, **Guitars And Women**, reflects his strong attempt at a comeback and the choice of Todd Rundgren seems a smart move. Also **Cheap Trick's Rick Nielsen** gave Derringer two hot rockers, "Need a Little Girl" and "It Must Be Love". Derringer describes the sessions as "some of the best chemistry I've ever felt in the studio." Hopefully his new album will help him make the transition from the seventies to the eighties. **RNR**

KZ-100 now has the King Biscuit Hour every Sunday from 9-10 P.M. Also **Profiles In Rock** is on every Saturday at noon.

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Rush Makes Waves Part 1

by David Arthur

This is a timely story. Timely because, after six years of being ignored, the Canadian band Rush has finally arrived. Their new release, **Permanent Waves**, debuted at #8 on the Billboard charts at the time of this writing, and should be higher by the time you read this.

The first time I heard this band I was struck by a certain something in their music. Few bands can effect both the intellect, and the emotions, and fewer still do it so well that one becomes enmeshed within their music. It is a feat demanding both integrity and dedication on the part of the group. Rush is one of the very few bands (four to be exact) that affect me this way. I don't think I'm the only one who is effected by them in this fashion, either.

Rush combines strong flowing music with evocative lyrics. All three members of the band — Alex Lifeson (guitars), Neil Peart (drums) and Geddy Lee (bass, vocals and keyboards) — are craftsmen. They are committed to their music, and to their audiences. Nowhere is this more apparent than onstage. They are tight, yet react with and to the audience. The band does not rely on gimmicks, or tape effects — they rely on their talent, and that's refreshing to see after years of Styx and Queen. Well, I'll now give up my attempts at brainwashing. Why? Because it's time for The Rush Interview.

After a superior performance in Austin I talked with Geddy Lee, having managed to get backstage with no hassle for once. Knowing of Rush's reputation for continual touring I inquired as to the length of their tour. Having been told that it would terminate in June, I shuddered in sympathy, and went on.

It seems that in most of your songs you express a sense of disillusionment with the world, and with modern society. What causes this feeling of discontent with the ways of the world?

Geddy thought for a moment and replied that "there are good things about the modern world, but there's something that seems to be missing at times. It's not just the modern world. It's just that in Renaissance art, and even in cinema through the ages, there's always an everyman kind of hero, like Gary Cooper in Frank Capra movies. That's the kind of man it's good for me to write about, because you can relate to it as sort of a personification of all the good attributes man should have."

Do you think man is going astray, that he is taking the wrong path, that he is not living up to his potential?

"Well, it's really hard to generalize like that, especially about the feeling you get



by Robbin Cresswell

In Concert

for mankind. Sometimes, when you look at the world, you get real sad, you know? You think back to the things you've learned, the things you've come to believe in, and it makes you wonder what the direction of mankind is. I guess by putting it into words, and by reaffirming those ideals in some concrete form, it reaffirms to ourselves that 'yeah, those are still things worthwhile believing in.'

"What is really boils down to is, it's not so much us saying things to people but it's us saying things to ourselves, or just saying them because people think about them so much that they have to come out. So they come out in the form of a song or a lyric."

So it's a form of releasing tension?

"Well, yeah, it's a form of releasing tension, but it's also a form for releasing thoughts. The best way to release them is to put them down. It's like when you're very young and you're confused or when you've thought about something for a long enough period of time, you write it down. You look at it, and you look back at it, and you go 'yeah, that's right.' Writing a song is a lot like that. You write your thoughts down, and you put the music to it, and you look back and go 'that makes sense to me.'

Does it bother you that critics respond negatively to your material?

"I don't really think one way or another about it."

But doesn't it bother you to continually get bad reviews?

"But we don't though. Although really, what can you do? You can't please everyone. I know why I'm doing what I'm doing, and if the critics don't like it, that's . . . tough." (chuckles)

It seems that in most of your songs you use a fantasy setting, and then draw parallels between that world and this one. Yet on the new album you choose to deal directly with this world, to go for the jugular vein as it were. Why the sudden change?

"I guess the basic change in approach was that we didn't want to do anything

conceptual this time. Our previous albums have been conceptual because of the fact that they were stories. They were best dealt with in the fantasy sort of mode. Since we didn't want to do something conceptual, it was open. I guess we just wanted to get down to writing things that were concise, more to the point. I guess, as you put it, going for the jugular vein.

We have a desire not to stagnate. When you're called a "progressive" band, and you start doing long pieces, it's easy to fall into a trap where all you do is long pieces. For us to have done another long piece would have been redundant, and, although it would have appeared to have been progressive, it really wouldn't have been, because all we would have been doing is going through the same motions we went through on our previous conceptual albums. In order for us to progress, as musicians and songwriters, we have to branch out into something different. That meant that this time there was no fantasy, and more truth."

This sort of touches back to my question about the "man going astray" theme. Do you feel that as man's technology progresses and grows more complex, that man himself becomes more cynical? Do you think it's bad?

"I think so, and it is bad. We've grown cynical too. I think you can see that. It's very hard to stay pure and innocent, for as soon as you do, you're told you're naive. What's wrong with being naive? The only way people overcome that naivety is by forming a crust around them. People form crusts around each other. That's not a real healthy thing, but it comes from the society. Society forces you to be tough-edged, because if you let your heart go to easily there are a lot of people out there that would like to step on it. So it's sort of a sadness that's come out of that."

So, do you really think that "honest man" will survive, as you say he will in "Natural Science"?

I do, because there's more honest

men that I think a lot of people think there are. Just from talking to people — I mean you talk about mankind in general, but aside from people there are persons, and throughout the history of the world, the honest man has survived. They've made it through, one way or another. They're still out there.

"I think that's the reason we write positive music, and the reason why there's a need for positive music, and why people react to positive music. I think everyone, deep down inside, wants to feel that positiveness, wants to feel that 'yeah, I'm honest, I feel like that'. I don't think everything is going to shit, and people like to have that affirmed, because they feel alienated at a young age, due to school, and due to the way people make you feel. You feel that if you have any kind of individual, honest thoughts that you don't fit in with society. You're made to feel that way. That's been built up for a long time. There are so many who can relate to that way of thinking.

"The honest man has to survive. If you don't think like that then there's no use in doing anything. You might as well just lay down and die."

Considering the state modern society is in, the cynicism of it, and considering that a strong parallel can be drawn between the U.S. and the Roman Empire before it's fall, do you think modern society will collapse? And reform?

"I don't know. It's real hard to imagine those kind of things. Right now, the world has gotten so out of hand that there's no one person, or one faction that determines its course. It's gotten to the point where it's very hard for even a large body of people to do something about anything. It's more or less gone back to an individual thing."

"It's like you live in this circle, and you do this dance, and you travel around in it. Everyone has their own sphere to travel around in."

Like tidal pools

"Right. What do you do, you know? You can't just go out and yell 'Hey, everybody, let's wake up'. You can't do that. So you just try to lead your life the way you think it should be lead. You make sure the circle you travel in is honest, is untouched, and hope that it will survive on its own. Everyone does that, all of us have our circles. There are a lot of them."

"So it's really hard to say what's going to happen. No one is in a position to judge that. Especially the time we live in right now. The whole world could blow up tomorrow, with all the tension that's happening now. It's not for me to say. I'm only one man. That's such a big question. Even Jimmy Carter can't see it, and he's one man with a lot of power. He can't control it."

"There was one point when, whatever the U.S. did was the rule."

But power in the hands of those ineffective is no good.

"Ineffective? But how effective can a person be right now. That's the question. It's really hard to say that if someone else were in his shoes that it would be any different. I respect the fact that at least, he's trying."

Leonid Brezhnev (Soviet leader) is effective.

"Yeah, but he controls a whole lot of robots, it's a robot society."

Do you feel threatened by the threat of a Soviet takeover?

"Definitely. I wouldn't want to live in their world. That's not my idea of freedom. I think that's worth fighting against. But how do you do it without betraying what you believe in. How does the U.S. pretend it's the upholder of the individual, and free choice without stepping on someone else's freedom by applying force to a situation? It's a very difficult position to be in."

"Right now the U.S. is being blackmailed by a very small country, but only because of the fact that the U.S. refuses to act in the same way that they are. The U.S. could easily take their guns, and planes, and blow the fuck out of Iran. But it's not going to get anything but 50 people killed. They have to think of other alternatives. Because of that, I respect them. They're not willing to overlook one human life. I don't know if the same could be said for the other side."

I doubt if it could, considering their treatment of dissidents, and Jews.

"But then again, it's hard to know what the truth is. I heard today that the Soviet Union lined up all the males in a certain village in Afghanistan, and shot them down. If that's true, that's an atrocity. But how do we know it's true? It could be something released to make people feel outraged, to fire them up, so if the U.S. goes, and kills all these people they won't feel that bad. 'These people did a bad thing'."

"That's why it's so difficult for anyone to know what's going on. Where's the honest coming from? Do you believe everything you read in the paper?"

You can't, because they're just trying to sell papers. You might as well believe all you see in a commercial.

"Exactly. But one thing you can believe in is the spirit of man. Even if you can't do anything about physical things, you can talk about the way people think. You can hope that if you put enough positive energy into the belief in good, or whatever, that it may do some good somewhere. Even if it just makes you reaffirm that what you're doing is right. It's a very big world."

RNR

That concludes part one of this story. Put on your glasses again next month for part two of the Rush interview. In that, Geddy will discuss goals, the future of capitalism, religion, cloning, and freedom.

Ready For Reggae?

Part 1

by Jack Kanter



An interesting and captivating form of music made its influence felt in the American rock marketplace in the early 70's. A man named Johnny Nash (from Houston) hit the top of the American charts with "I Can See Clearly Now" and "Stir It Up". Both songs were the mass public's first encounter with reggae music. A short time later, Eric Clapton began a comeback career with his first solo hit single "I Shot The Sheriff". That single, along with "Stir It Up", were first recorded by their composer, the man at the front of reggae music: Bob Marley.

The son of a white lieutenant in the British armed services and a black woman, Marley has remained the international spokesman of reggae since his ascension to fame in the early seventies. He is the one artist that most Americans will identify at the mention of the word reggae. However, Marley is by no means the only star of reggae music. A wealth of recordings by U-Roy, Prince Fari, Culture, Toots and the Maytals, The Heptones, Bunny Wailer, Burning Spear, and many others filter out of Jamaica to England and are available in the U.S. as import albums.

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American releases of this period, "Exodus" and "Kaya", made pretensions toward gaining a greater mass audience. Both LP's were virtual failures compared to Marley's previous hits.

Despite its relative passe status in America, reggae music flourished in England between 1976 and the present. Record labels sporting reggae artists enjoyed success, such as Lightning, Burning Sounds, Island, (which has always been into everything), and Virgin's Front Line, on which reggae artists record exclusively. British imports of reggae to America sold well, proving that there still is a growing audience here appreciative of the real thing.

The seeds of reggae had been planted in the early 70's in America and the style was kept in the American eye by many popular stars. The Rolling Stones have been particularly committed to reggae on three of their last four LP's. The Eagles "Hotel California" rocks to a reggae beat, as do cuts by Linda Ronstadt, Paul Simon, Bob Dylan, Robert Palmer, to name just a few.

When the early new wave movement began taking shape in late '77 and early '78, reggae found a new brother in the revolutionary music field. Reggae has been adorned by The Clash, Joe Jackson, Elvis Costello and more. Bob Marley took time out to specially record "Punk Reggae Party" after seeing the Sex Pistols.

1979 proved to be a most interesting year for reggae in America. Imports of reggae LP's sold more than ever before. Consequently, Jem Records arranged to release some more of the more popular reggae releases domestically from Virgin's Front Line. These include LP's from Gregory Isaacs, the Gladiators, and Culture. Bob Marley released his most political and musically developed LP to date called "Survival", reaffirming his position as the leading reggae artist in the world.

Meanwhile, back in England, three new bands, Madness, The Specials, and The Selector have risen to mass popularity. All three represent a revival of ska music, the rudiment of reggae as we know it today. These three bands toured their homeland together, playing to sell-out crowds while their records scaled the top of the pop as well as the English reggae charts. The irony of these three bands is that most of the band personnel are white. Never before have any white reggae bands been as successful in playing reggae music. (Part 2 next issue.)

CARMINE APPICE

by Ron Young

Carmine Appice. Sounds like a gangster in "The Godfather," eh? He's not though. Appice is one of the best and best-known drummers in the rock world. He's been a member of the Vanilla Fudge, Cactus, Beck, Bogert and Appice and is most recently Rod Stewart's drummer. Sunday March 23 Kirk Scott's Drum City will host a drum clinic featuring the talents of Mr. Appice. It will be held at MacArthur High School Auditorium and admission is free.

Carmine was among the first to pioneer and use the concept of the big double bass drum and the larger tom tom sizes for tonal projection, separation and definition, and the use of cymbals to play melodic motifs upon. And he attacks his drums like a perpetual motion ma-

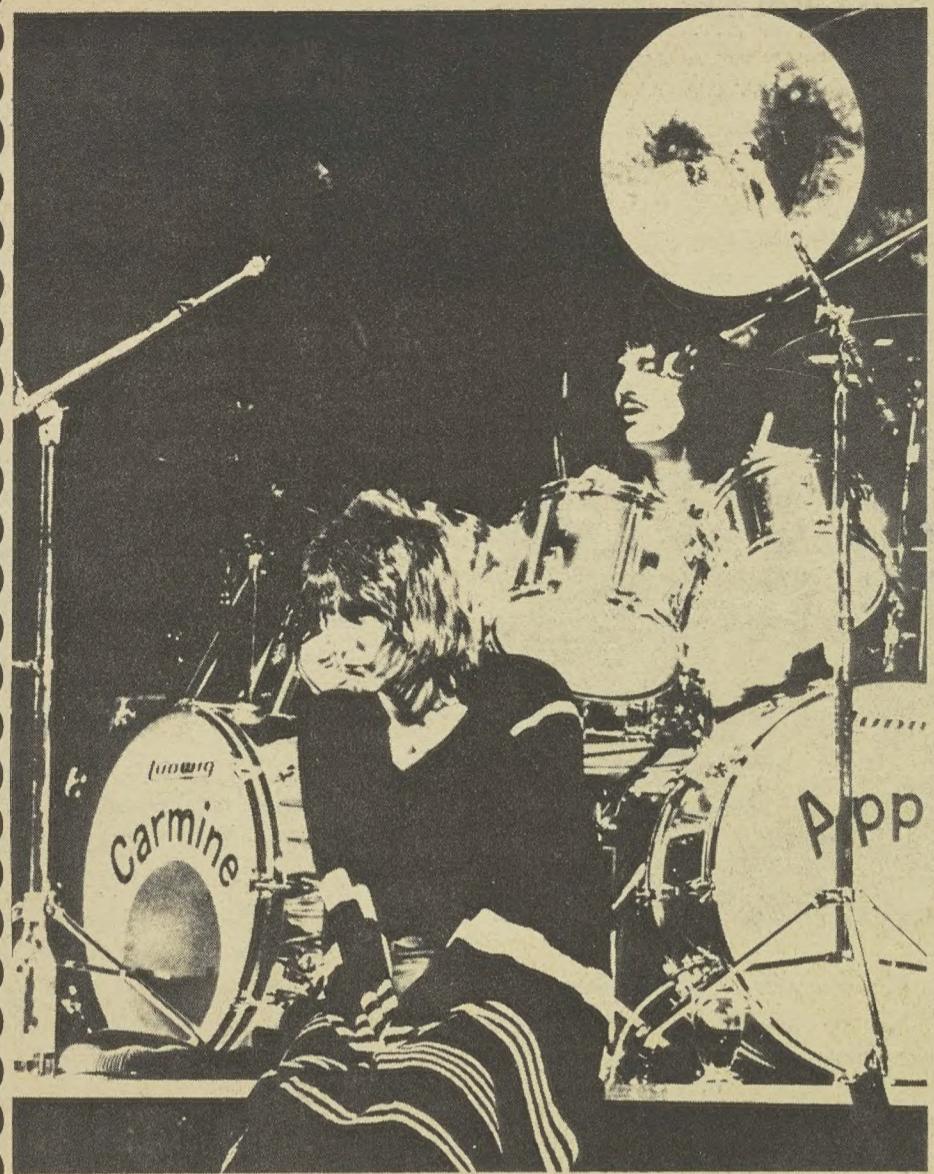
chine releasing every pent-up emotion when he's playing.

He is truly into a whole drum thing. He explains: "I like to play creative drums as a funky percussion section." He believes that music should combine blues, jazz, rock and roll and even classical music.

A few of the records on which Carmine can be heard are: Renaissance; **Near The Beginning**; Cactus; **One Way Or Another**; **Restrictions**; **Ot-N-Sweaty** and Beck, Bogert and Appice Albums I & II.

So even if you don't know a paradiddle from a pear this is a chance to see and hear this famed rock percussionist explain his much-emulated style.

Carmine's favorite charity is UNICEF, so for every person attending Kirk Scott will donate one dollar.



KIRK SCOTT'S DRUM CITY PRESENTS CARMINE APPICE

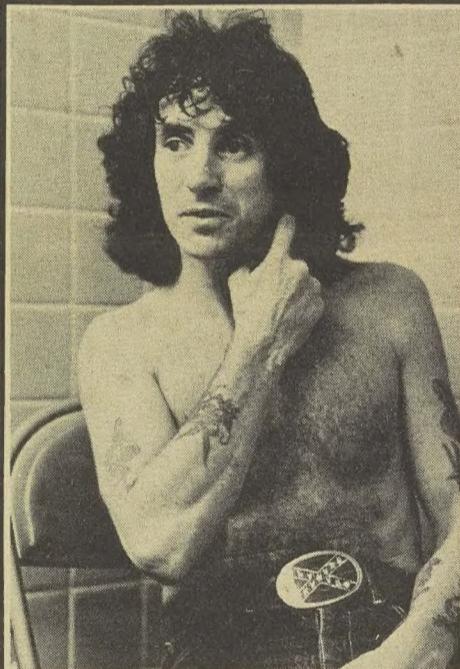
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Bon Scott, lead singer of AC/DC,
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by Robbin Cresswell

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FOTO FEATURES



by Robbin Cresswell

If you've got any gold in your mouth or some silver dollar coins stashed away in an old shoe, you're in luck. You could probably cash them in for some profit. Bad news for photographers though. Because of the silver content in film and photographic papers, this means an increase in prices.

Just how much of an increase is there? Well, Eastman Kodak's cut-off date was January 25th. After that day any film ordered by retail stores would be charged the new cost prices. When the announcement was made photographers went out and purchased twenty and thirty rolls of film at a time. Unusual for this time of year, Kodachrome 40 movie film, KR-135-36 and ED-135-36 films were being cleaned out everywhere in San Antonio. I went out the second week of February and found that most stores had already increased film prices. Polaroid SX-70 and Kodak PR-10 film increased about 40¢, color print film also increased 40¢, black and white film rose 50¢, slide film went up 80¢ and the largest increase was movie film to \$1.20 more.

Not only has film increased but two silver oxide batteries have gone up in price. The PX28 and MS76 batteries are used in many popular 35mm cameras like Canon, Nikon and Pentax. The PX28 was selling for about \$6.00. Now, they are \$14.00!

What will this increase mean? It might mean fewer vacation pictures this year. If you plan to get married it will cost more for wedding pictures. And on your next visit to the dentist you'll be paying more for X-rays.

If you're like me and can't go anywhere without your camera, there are ways to save money. Buying film and batteries at discount stores will be a big savings. K-Mart, Woolco, Best Products and FedMart generally have lower film prices than a regular camera store. Never buy film at a grocery store or quick shop. Prices at these places are outrageous. Buy film in bulk. If you take lots of pictures bulk film can be a 50%

savings over individual rolls. If you just need some film to fool around with, consider expired film. This film should still be good for about three months after the expiration date. Keeping film in the refrigerator or freezer can prolong the film even longer. I've got twenty rolls of expired film in my refrigerator right between the mayonnaise and cheddar cheese. Be sure and let the film sit out at room temperature before using it.

There are other brands of film. Fuji, Focal and K-Mart (made by 3M Company) and Photomat and Fox have their own brands. It won't hurt to try these brands. They are priced about 10% lower than Kodak. RNR

TEXAS NEWS

Jack Caldwell over at Pickers Paradise in Austin told us that he'll be at the store until midnight every night in order to handle any local musicians in dire need of any musical equipment or repairs.



DILLO THRU '80

Just to squelch any rumors you might hear concerning the closing of Austin's Armadillo World Headquarters Fletcher Clark, their PR man, said not to worry because it's not happening anytime soon. Shows will be booked at the Austin landmark throughout 1980. However, the owner of the property M.K. Hage, an Austin community leader and a "hero" to the Dillo people, has indeed sold the

property. Clark said, though, that Hage is largely responsible for the Dillo's existence and that he has never made them sign a lease. The pact was based solely on a handshake. Hage has also been helpful in planning the Dillo's future. Clark went on to say that even though the concert hall will be missed the move to a undetermined new location will be for the best.

String of pearls

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HEART of the CITY



by Jim E. Beal, Jr.

Most people like having fun. Wait a minute. Don't rush off to hunt for your scissors so you can cut that profundity out of the paper and carry it around forever. I'll come up with a few more so you can carry the whole column.

Most people like to have fun and torture others at the same time. Why else would sane people pass their time playing racquet ball, chess, backgammon to tidilywinks?

Why would civilized folks watch TV shows like "Dallas," "Love Boat," "Charlie's Angels" or Spurs road games. Why on Earth would decent humans listen to Judas Priest, Pere Ubu, sound effects records or Spurs road games? Why, of course, it's human nature, man's inhumanity to man, deep-rooted cynicism about the Golden Rule — it's REAL LIFE.

If you don't get at least a portion of your kicks from at least one of the above pursuits, hobbies or character defects I could go on — I know lots of ways to have fun (some of them legal) — but by now you've had time to search your grubby souls for your personal delight. Besides, this paragraph, hell this sordid introduction has gone on long enough.

I'm going to tell you about how we at the Hog/Pig Farm Collective get our kicks every now and then. It's called "Doing a Blitz." It's intended to make sick people well, well people sick; drunks sober and vice-versa; it can cast out demons or offer them a new host; it's a method of initiation and a boon to small businesses and local breweries.

What it is this "Doing a Blitz" is putting together as many consecutive nights of imaginative, constructive live-music listening as is humanly (or sub-humanly) possible. No, it's much different from bar-hopping because in bar-hopping you're just trying to see how many joints you can hit before 2:00 A.M. or the driver starts throwing up all over the steering wheel — whichever comes first.

You see, a blitz is a cold, calculated thing with very few points awarded for deviation except in the event of concert cancellation or the discovery of an all-night taco house that features a nine-piece punk conjunto band with a perfect mix of race and sex to include a hermaphrodite midget Afghani on lead guitar.

Those places are worth going a couple of blocks out of your way for.

Anyway, Blitzes are thought out minutes in advance and are much better if they're scheduled to end in the middle of the week and render all participants useless to the rest of the world for a couple of days. If someone in your group has to

write about the whole mess that heightens the pleasure by a factor of 7.

The latest Hog Farm (if you remember Wavy Gravy it's called the Pig Farm) Family Collective Blitz stretched over five or six days depending on how you score. Various combinations of people heard 10 bands and a live DJ in seven different places. During this trek we smashed many ideals by patronizing clubs, cafes and promoters which we normally wouldn't have it not for the music and the musicians. That's as lucid as I'm going to get this month.

The whole thing started off innocently enough with tickets to see George Thorogood and the Destroyers at the Northtown Special Events Center also known as The Junction also known as the site of the infamous Blue Note Lounge.

So if we're going somewhere Friday why not go somewhere Thursday to get warmed up?

Rudy Harst is a singer/songwriter/entertainer of a kind you've probably never seen. Harst had been filling up the mailbox with posters, flyers, notes, reminders, schedules and various other imaginative promo schemes for himself and others. He'd also tied up the phone lines a couple of times. After I heard him on a KRTU Studio 21 broadcast and got a paper cut from his latest live gig invitation Miss Nessie and I decided to spend a little time with Rudy Harst at a Valentine's Day gig at The Greenwood, a health food restaurant with no ashtrays on the premises.

Harst plays original reggae and new wave style music and it sounds a hell of a lot better than one might imagine if one were inclined to sit down and ponder the perils of doing reggae and new wave as a solo.

I'd love to go into great detail about his personal yet universal lyrics, about tenderness with a sharp edge, about poise and confidence but I believe I'll write a story about Rudy Harst sometime soon and save the superlatives until then. Let's just say you probably NEED to hear Rudy Harst.

Valentine's Day Night also found Miss Nessie and I at the Broadway 50-50, headquarters of the Alamo Heights in-crowd and a crowded mother grabber on a Thursday night. Fellow IORNR writer Doak Short tipped us to a band called the Sidewalk Shufflers, an honest-to-goodness blues band.

After 15 minutes of maneuvering around and among Calvin Klein jeans, bar owners, TV personalities, Frye Boots and Command Performance hairdos we found seats at the only table populated by people who looked more out of place than we did.

The Sidewalk Shufflers are indeed a blues band, but when the lady that sings lead for them takes the mike they are suddenly transformed into a BLUES BAND.

If you want to hear rhythm and blues

of the stripe that hasn't been heard here since Koko Taylor played the Carver Jazz Festival a couple of years ago catch the Sidewalk Shufflers. End of Night One.

Night Two: Sparke, Johnny Magnum and I with a guest appearance by Margaret and Doug and all these names don't mean anything to you but my family likes to see their names in print so they'll know they're real and Janet and Richard and Joe P. and a veritable who's who of discriminating and not-so-discriminating music fans turned up to get blown away by the first Alamo Town appearance of George Thorogood and the Destroyers.

Amaretto, a local group that may be a good bar band, opened the show filling in for Omar and the Howlers who were allegedly in Corpus for purposes unknown. A restless crowd, fitting for a hall that's mostly used for wrestling, offered Amaretto constructive criticism during their set by yelling "George, George, George."

When "George" and the Destroyers hit the stage they hit feet first and smoking and didn't let up for two hours. The Junction is a great place for head-down no-nonsense boogie what with the mingled smell of p-funk and Pearl beer and the screams for a group that shouldn't have been as well-received as it was given the Destroyers didn't play one Judas Priest song.



by Lyne Kinsey

Night Three: Into the maw of the great liberal Beast for a **Citizens Concerned About Nuclear Power** benefit called Rock for Safe Energy.

The Unitarian Church assembly hall was jammed with many bizarre elements including frantic dancers, politicians, brothers of politicians, kegs of Shiner beer, tamales, Red Zinger tea, Rudy Harts, KRTU DJ/IORNR columnist David Frost, the CCANP Band, and university professors to little kids — just all sorts of things to look at and listen to.

If CCANP continues to protest nuclear power in that fashion we may never have

It's Only Rock'N'Roll, March 1980

a chance to drink milk that glows in the dark or beget two-headed babies.

Night Four: A semi-scheduled Johnny B. Goode's appearance by Austin's **Terminal Mind** failed to happen. Johnny Magnum and Heart did manage to catch two bars of **The Prez** playing a Cars' song. Sounded just like two bars of a Cars' song.

Fortunately for us all we managed to stomp principle to a pulp and descend into the bowels of the King William District.

The Friendly Spot is cold on sub-freezing Sunday nights, but the beer doesn't get warm.

the FS was featuring a new SA punk band, **The Panic**.

The Panic is the most intimidating act to appear here since Fritz von Erich. Take a bass player with tatoos all over his body, a very large Chicano drummer with a hand-painted Skull & Cross Bones/Pachuc T-shirt, a lead player who looks like a crazed jock and a singer that runs around in 25 degree weather wearing nothing but a pair of cutoffs and you have the Panic.

Can they play? Reread that description and ponder whether you'd write negative things about ANY of them. The Panic is about to replace **Los Rabies** as my favorite local band.

Night Five: Terminal Mind happened at **Johnny B. Goode's** so we were saved from a night of rest.

Johnny B. Goode's is a big, fancy rock club of Austin Highway. The people running the show deserve a lot of credit for imaginative booking.

Terminal Mind is an enigma. They're highly competent, tight, loud, driving. They do all original terminally depressing material. They don't have fun. At least they seem as if they don't have fun.

I love to listen to one Terminal Mind set. Then I love to run screaming from the club to hunt up sackcloth, ashes, a gas mask, a short-barreled 12-gauge pump and a fallout shelter.

Night Six: Total Breakdown. A disgusting night. Try as we might we could turn up nothing resembling fun music. Miss Nessie and Heart went to the laundromat and watched our underwear mingle.

P.S. Night Seven: If you keep a loose scoreboard or if you're so masochistic that you want more you'll be pleased to note we came up with a Wednesday Night Delight.

Al Sturcio and the Sounds of the Spurs hold forth at every Spur home game. They're also tight and competent and play a lot of disco sounds which reverberate around the arena while people scurry around searching for beer and seats.

Total Score: 4 hangovers, 227 miles, 2 cases of flu, 1 case of demonic possession, a lot of good music, a Spurs victory, no broken bones — for a new Blitz record. **RNR**



February was a blast from the past. Ron, the Editor, gave me a copy of the new Chuck Berry album, which was great. After several years in radio I finally had a chance to host a record hop. Freddy Cannon, the Coasters and Bo Diddley appeared at the Custom Auto Show and B.B. King played the Majestic Theatre. The Berry LP and the auto show are covered elsewhere in this issue, so I'll move on to B.B. King.

The show almost collapsed before it got started. A "comedian" opened up, did about ten minutes of lousy material and was booed off the stage by an audience that had to wait outside the theater until well after 8 o'clock and was in no mood to put up with someone who wasn't funny.

After Ed Sullivan, a local guitar player, did a set to calm everyone down, the B.B. King Orchestra took over. It's typical in rhythm-and-blues stage shows for the band to play alone at first, to warm up the audience for the star.

B.B. King, born Riley B. King in 1925, a.k.a. the Beale Street Blues Boy, is a star. No doubt about it. King is the best-known blues artist in the world. He's played in country shacks and Las Vegas showrooms. Last year, he worked several gigs in Russia. "We played to 100,000 people in the month I was there", he told us during the intermission. "Sold out every night we played."

Could the Russian people buy his albums? King said, "they can't buy any western music at all, but there were some people with copies of my albums for me to autograph."

Ron asked him if there were any blues musicians in Russia and King recalled that a local piano player jammed with the group one night and played just fine. "They have a lot of jazz clubs in the Soviet Union. They call me, a blues player, the father of jazz and they were very hip to the kind of music I played. There were very well into it."

It's easy for folks to get into B.B. King's music, and that is a great tribute to King himself. The blues is a very personal and emotional musical style that has been inaccurately stereotyped as being "too deep" or "too black" for a general audience. Somehow, King can

make his audience understand that **everyone** has the blues from time to time. He's easygoing and humble yet plays and sings with a great sense of honesty and power. He doesn't exactly "perform"; it's more like he invites his audience to share, through his music, the joy and sadness of the human experience.

KING OF THE BLUES

B.B. King enjoys popularity and stature. The kids in the audience were attentive when, considering the problems at the beginning of the concert, they could easily have been surly. The black folks in the audience, mostly middle-aged, came dressed-up in evening clothes; to them, a B.B. King concert is an **event**.

During the interview, King proved to be as genuine as he was onstage. He's also a thoughtful man who took care to answer questions to our satisfaction **and** his own. I asked a loaded question about how well he had been treated by RPM records, his label during the 50's. RPM and other blues/R'n'B/rock'n'roll labels were run by hard-nosed businessmen who were seldom known for their generosity. King acknowledged that "a lot of times you're going to get a count (royalty payments) that you don't like very much . . . but how can you really say when someone does or doesn't treat you right?"

He went on to say that the bigger companies he's recorded for, ABC and MCA, did give him contracts that provided a bit of security. An advantage to the small companies like RPM, though, was their folksiness; you knew everybody in the front office. "MCA is so big that I only know the **name** of the president of the company." King wasn't going to take the easy way out by giving me an answer that I'd expected. He gave me his answer, and you've gotta respect him for that.

King certainly knows about the music business. He cut his first record in 1949; since then, there have been a couple dozen albums and probably close to 200 singles. His records have always been fairly popular, though only "The Thrill is Gone" was a million-seller.

IT AIN'T EASY

Bluesmen seldom got rich or even made expenses from their records, regardless of how honest the record companies were. Or weren't. The action has always been in the clubs and theaters of big cities and in the beer joints and dance halls of hundreds of small towns. (The Eastwood Country Club was a regular San Antonio stop for King and other bluesmen for many years). You've got to work hard — it's reported that King played 342 gigs in 1956 — for yourself and your musicians.

Posters and record labels refer to "B.B. King and His Orchestra", and indeed it is. He's traveled with a 10-piece group for years. "It's not hard keeping a band together", he said, "as long as you keep making enough money to pay them. That's a problem. But usually I'm not a hard guy to work with. Most people who come into my group usually stay with me."

Professionalism accounts for part of King's success. Eclecticism is important too; he has carefully blended elements from unrefined country blues, the blues band motif, urban rhythm and soul/bald stylings. His music was derived from folks like Robert Lockwood, Ike Turner, Joe Turner, Bobby Bland and especially T-

Bone Walker, a '40s cat who was the first bluesman to work with a large band and an electric guitar.

But King is in no sense an imitator. His trademark of playing short guitar runs after each vocal phrase was adapted from T-Bone Walker, but Walker played guitar runs mostly to fill the spaces between his lyrics. King's guitar runs serve to restate and interpret, musically, each phrase he sings. His style is clean, efficient and genuine. It's little wonder that he has been a favorite of most every blues-influenced rock guitarist of the past fifteen years.

LOOKING BACK

B.B. King takes it all in stride. When asked if, in the early days, he had ever expected to come this far, he replied that "I never thought I would, but I never thought that I wouldn't either." He's seen a lot of people and places, including another musician in his home turf of Memphis in the 1950s. Yes, he saw Elvis in the early days. "I thought that he was talented as a singer", King remembered. "He had that certain 'something' that makes people become big. He had it then, although I wouldn't have thought that he would become as big as he was."

One never knows, does one? I remarked that Elvis went to the top almost overnight, that King worked a long time to become a star and that another great musician, Bo Diddley, was reduced to playing auto shows. They all had talent, but what determines how things ultimately turn out? King thought a minute and said "think of me and think of Elvis; that answers your question."

I didn't think that it **did** answer my question but, as we talked further, King observed that "Some of us are lucky, others aren't, for some reason. I think of myself and Elvis . . . but I guess sometimes it's just meant to be that way." He seemed to be saying that there's not a lot of sense or justice to life and that it's best to accept and work with what is instead of thinking about what might have been.

This attitude is basic to the blues. If a blues singer just complained about things, who would care? Everyone has it rough in one way or another. If he tried to make sense of things, he'd soon go crazy looking for something that ain't there. But when you acknowledge life's problems, and joys, you cry or laugh and then move on.

And for B.B. King . . . several years ago he sang "Everybody want to know why I sing the blues/I've been around a long time, people; you know I've really paid my dues." That entitles him to be an artist; his story is worth listening to. Yet he ended that song by saying "You know, I ain't ashamed of it; I love to sing my blues." His story is every man's story, and we're damned lucky that he has the talent and desire to tell it so well. (Thanks to Gerry Bevina at Pier III Productions who presented the show.)

RNR



Photo by Lucinda Z. Frost

* * *



Rush/Permanent Waves/Mercury Critically, Rush has had a bad time of it. Unfairly lumped in with such pompous, bombastic techno-rockers as Styx and Queen, Rush has been unduly ignored. Rush, unlike Styx, doesn't deal in excess; they use few synthesizers, and while they are used predictably, they do not overpower the group's sound. Few overdubs or tape loops are used by this band, who have a nasty habit of rendering perfectly everything live that they do in a studio. And while Queen wants to rule the world, Rush tries to explore both it, and the people in it.

Drummer Neil Peart's visions dominate **Permanent Waves**, just as they've done on previous efforts. Peart usually chooses a fantasy or science fictional setting for his lyrics, and then draws parallels between that world and the real one. Such is not the case here; Peart explores this world directly, with emphasis on the cause and effect nature of relationships. He sees most people living in their own private worlds, unaware that what they do affects others in the world. He likens these people to creatures in a tidal pool, living in complete ignorance of the sea. He sees the effects working like waves, which eventually we lose track of. But, in the end, these tides "will flow and recede/ Leaving life to go on/ As it was . . .".

Peart also explores the effects this disillusionment has on personal relationships. Noting that people are fearful of the differences between them, he says that these differences are points for growth, not dissension or fear. They are valves, releasing the tensions within the relationship.

Musically, there are few surprises. While Lee plays more keyboards than before, his melodic, complex bass work still remains the base of Rush's sound. Neil Peart continues his evolution of the drums as a one-man orchestra. But Alex Lifeson — long the weakest part of this trio — has considerably improved his guitar lines. An excellent classical guitarist, Lifeson has finally brought his electric fretwork up to an equal level. All of the music was written by him and Lee, and there is a distinct improvement here too, especially over last year's **Hemispheres**. The melodies aren't redundant, the arrangements sound crisper, and the interplay between the three is the strongest it's ever been. Lee continues to demonstrate more and more control over his voice, using subtler inflections, and showing more range.

This is Rush's best moment so far, but one gets the feeling that there is still more room for growth and improvement, that this band has yet to live up to its potential. Indeed, the steady evolution of the sound over the past few albums shows that there is more to come. The next two albums should tell the story.

**David Arthur

The Clash/London Calling/Epic

This is the third Clash LP, and it's an exceeding surprise. First, the 3-chord myth of the illiterate punk band is gone — arrangements are adept and professional. Keyboards and horns are used as well as acoustic guitars, and the lyrics have gone from bare structures to poetry. But none of their energy or anger is diminished. The Clash are still a punk band in every sense of the word. They remain angry with suburbia and the injustices thrust upon the working class in England. They've just rerouted their musical attack a bit, creating a depth and beauty not clearly present in their first LPs.

I'm reminded much of the blossoming of both the Who and Mott the Hoople, not because they are similar in sound but because both of these other bands also attained a fuller sound without a loss of energy. This double LP is a masterpiece and it must already be considered one of the best albums of 1980. **David Arthur



Sylvain Sylvain/RCA Sylvain is the third ex-member of the New York Dolls to make a solo LP. One listen to this should prove to any listener that he's no longer the underdog behind David Johansen and Johnny Thunders. This LP is impressive for anyone to have made, especially for a first solo effort. There's a wide variety of material here with each song having distinguishable characteristics. "Teenage News" is a fitting first song that sets the pace for the rest of it. It has all the makings of a hit single with its familiar yet still exciting 50's rock'n'roll melody. "I'm So Sorry" has the street smart Sylvain going tender in his own classy way in a style you haven't heard in years. Several songs are made even stronger by the sax work of Jonathan Gerber. (A—) **Clyde Kimsey

Heyoka/“Disco Sucks” b/w “The Quest” 45 S.A.'s heavy metal saviors and their choice for best local band in the '79 IORNR Reader's Poll have finally issued their second single. "Disco Sucks", the main cut, is a belated attempt to hammer the final nail in disco's coffin.

Heyoka, which some consider a cross between Van Halen and Jethro Tull, have performed this showstopper in their act for some time but now that it's on vinyl it seems to be either a tired horse or a weak production job. The tune has little of the drive the number has in concert and plods along. The lyrics, which are printed on the sleeve, set out to condemn disco as inane entertainment with nothing to say. However, with words like, "You don't need the 'Disco Scene' to get the primal beat/ Just add good music to the funk that makes you move your feet/ Now insert some lyrical expression for the mind/ Build a sound to set

a lasting musical design", these heavy metals don't wax cerebral either. (Recorded at U.A.R. Studios in S.A.)

"The Quest", long a Heyoka staple and a fan-favorite, is actually the better of the two songs and contains some excellent harmonies and spiraling lead guitar lines. No doubt about it, these guys are fine musicians and deliver a wonderfully choreographed show but they only make a big noise and have nothing to say. They need to get out of S.A. more just to prove they're more than the big fish in this fish bowl. **RY

Max Webster/Live Magnetic Air/Capitol

This band is witty, talented and good in concert. Which is why it upsets me to see them go ignored. They are a bit artsy, since their roots are based in psychedelia. But they can rock as good as anyone. Give them a listen. You might be pleasantly surprised. **David Arthur

Live At Raul's/Featuring Terminal Mind, The Skunks, Standing Waves, The Next, & The Explosives/Raul's Records No one can doubt the sincerity of the bands at Raul's. They don't pretend to be slick professionals and make no bones about the fact that they aren't, save for maybe the Explosives (their Fred Krc—pronounced Kersh—expertly produced this LP) whose background includes playing back-up for Jerry Jeff Walker among others. It's therefore hard to want a clean sound from any of these bands.

Sticking close to this premise is the Next, and I can't imagine them ever sounding polished. That's why I consider their two contributions true to form and what I would label part of the good cuts on the LP ("Real Love" and "Teen Challenge"). The other good ones are by Terminal Mind ("Bridges Are For Burning" and "Radioactive"). Steve Marsh's songs have such a keen outlook on life, serious but with a sense of humor. Greg and Doug Murray complete this most enjoyable triad. I'm still in-between about the Explosives. Their music is easily likeable. Without their sense of professionalism, this record wouldn't have come off, so some credit is due.

Then we get to the other bands, Standing Waves and the Skunks. I haven't heard the SWAVES lately, but I hear they've abandoned their pop love song approach. Unfortunately, they hadn't done so at the time of the recording. They are a tight band nonetheless and deserve a listen. Lastly, Jesse and George may not like to admit it, but the Skunks need a lead singer. All three are good musicians and are a good heavy metal band (especially Jon Graham's hot guitar licks), but a good new lead singer and the shortening of some songs like "Push Me Around", "Can't Get Loose", etc. might even make the band, dare I say it... begin to approach greatness?... if not just a bit more palatable. As with all bands, there's always room for improvement.

The sales of Raul's have been phenomenal. If you dig the Raul's scene, (and even if you don't) you owe it to yourself to try the real new wave. It won't be long before one of these bands makes it big. I only hope they never forget what it was like way back when.

**Jack Kanter

It's Only Rock 'N' Roll, March 1980

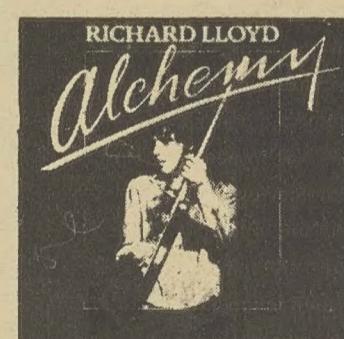
Styx/Cornerstone/A&M Pompous, mindless, rancid drivel. Not to mention bland and stolen. These guys are so insincere in what they do that I'd sooner believe Dick Nixon singing "Babe". "Babe" is to these ears the most cliche-worn love song in years and I'm only 18. And who do they think they are telling Kennedy not to run because he might get killed. That's not a song, it's social commentary garbage. Suffice to say that anyone who buys this LP deserves to cross the Styx real soon. **David Arthur

Aldo Reserve/Love Goes On/Sire

Sort of like Spirit, Aldo Reserve plays dramatic rock that can also get a bit dull. There are many sparks on this LP, strong keyboards with hints of other types of music, and Brad Ellis' rather nasal singing. Uneven but still deserving of radio airplay — the title tune and "Some Get Away" can be occasionally heard in Austin. **J.J. Syra

John Cale/Sabotage-Live/Spy Records (IRS)

Cale fans have waited over four years for a new record by the master of avant garde rock. What he delivers this time around, to this listener, is not all pleasing. I went to both Cale concerts at the Armadillo in 1979 and though there were some points of the show that I didn't quite comprehend, the energy of the moment was enough to captivate any rock audience. That energy in a live concert does not always transfer to the vinyl. It has been proven in the past and so it does once again on this record. The musicians assembled for this LP are incredible, most notably Marc Aaron's lead guitar licks that sound similar to Lou Reed's **Rock n Roll Animal** phase. The concept of that record seems to be put forth on this one. The song I (and many others) have missed on this record that was a part of the concert is "Even Cowgirls Get the Blues", a strangely delightful piece of percussive excellence. Still, Cale is to be respected as an artist, but with material like this (save for "Mercenaries" and "Sabotage") I'd rather save my money. **Jack Kanter



Richard Lloyd/Alchemy/Elektra The former guitarist with Television (one of my all-time fave bands) comes out with his solo debut right on the heels of his former partner Tom Verlaine and it's as fine as Verlaine's is in its own subtle way.

Unlike Verlaine's LP, **Alchemy** sounds very unlike Television and is in more the pop vein that Lloyd had wanted the band to head in. Fred Smith from the old band remains with Lloyd and contributes his pulse-like basswork. Guitars aren't featured as much as I had expected but there is a good blend of guitar and synthesizer. Lloyd's voice isn't as strong or as distinctive as Verlaine's but with material as excellent as "Misty Eyes," "Alchemy" and "Woman's Ways" his debut is equally as laudable. **RY

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 3/15 — Taj Mahal/Armadillo
 3/19 & 20 — Roy Buchannan/Dillo
 3/20 — Jefferson Starship/Opry House
 3/21 — Souther, Hillman, Furay Band/Opry House
 3/21 & 22 — John Lee Hooker/Antone's
 3/22 — The Jam & The Beat/Armadillo
 3/22 — Van Wilkes/Opry House
 3/23 — James Cotton/Antone's
 3/26 — Old & New Dreams/Armadillo
 3/28 — Heart/Superdrum

3/29 — Jimmy Buffett/Superdrum
 3/29 — Bobby 'Blue' Bland/Antone's
 3/29 — Iggy Pop/Dillo
 4/3 — Ramones/Armadillo

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